A SUPERGRAPHIC ATLAS · GARDENS THAT STAND UP INTO TOWERS

THE WALKING TOPIARIES *of* MANNAHATTA

*Ten personified specimens — hedge-mazes that fold upright into supertall topiary towers — migrate across the island because they are **in conversation** with one another.*

SURJAN SUPER SCHOOL · HYPOSTYLE PRESS
SURJAN, WITH THE AID OF CLAUDE · MMXXVI

...and I ended up with supergraphics.

BARBARA STAUFFACHER SOLOMON, 1967

We can live without architecture.

ADOLFO NATALINI · SUPERSTUDIO, 1971

Everything is architecture.

HANS HOLLEIN, 1968

Less is a bore.

ROBERT VENTURI

Cities: Moving.

ARCHIGRAM · RON HERRON, 1964

...objects that speak with human voices.

K. MICHAEL HAYS, ON HEJDUK

Eight ancestors for the overscaled and the moving — read in full on Plates 03–04.

A garden is a plan of a tower *lying down to rest.*

These specimens begin as gigantic **topiary gardens** — raised hedge-mazes on tiled plinths, occupied like breathing-rooms. On a signal from a neighbour, the carpet **folds upright**: the maze becomes a planted crown, the plinth becomes pilotis, and a supertall **topiary tower** stands over Manhattan. They do not stand alone. They lean, gossip, and migrate — architecture as a *troupe of characters*, not a skyline of strangers.

THE HOUSE RULE — **NO BLACK.** The darkest value on every sheet is warm bister #5C5142 on paper #F7F1E3. Colour is printed in flat, hard-edged fields after Stauffacher Solomon: super-bright yellow, lime, and sky, keyed to the living hedge. Photographs are rendered as smooth duotones — never traced, never outlined.

RADICAL JOY · RADICAL PRESERVATION · THE POLYVOCAL · MEMORY AGAINST MONEY · THE UNBUILT

PALETTE · NO BLACK

PAPER #F7F1E3

BISTER #5C5142

YELLOW #F7E24E

LIME #A6E22C

SKY #5FC3E8

TOPIARY #5FA83C

BARBARA STAUFFACHER SOLOMON

Sea Ranch, 1965–66

Swiss rigour at Californian scale; oversized letters and symbols painted straight onto architecture. Her own thesis: *Green Architecture & the Agrarian Garden.*

> *"...and I ended up with supergraphics."*

SUPERSTUDIO

Continuous Monument, 1969

A single gridded monument passing over Manhattan "like a mirrored horizon" — the overscaled object as critique.

> *"We can live without architecture." — Natalini*

ARCHIZOOM

No-Stop City, 1969

The endless interior; a diffuse metropolis of flexible ground. Our maze-carpets are read as its hedged rooms.

> *A city imagined as endless soft interior.*

ARCHIGRAM · R. HERRON

Walking City, 1964

Roaming pods "linked by retractable corridors... connecting with others" across New York — architecture at no fixed address.

> *"Cities: Moving." — original title*

HANS HOLLEIN

Alles ist Architektur, 1968

Transformations: an aircraft carrier set "upon its heaving ocean of grass." An ordinary object, monumentalised, becomes architecture.

> *"Everything is architecture."*

JOHN HEJDUK

Masques, 1979–

Buildings become figural characters with tasks, migrating city to city and addressing us directly.

> *"...objects that speak with human voices." — Hays*

ROBERT VENTURI

Learning from Las Vegas, 1972

The decorated shed and the big sign; the building as billboard, cropped and enormous.

> *"Less is a bore."*

MVRDV

Datascape / stacked mass

Pixelated, stacked, green-terraced massing — the tower argued as a diagram of numbers, drawn without black.

> *The tower as an argued green datascape.*

§ 1 THE HORIZONTAL SPECIMENS

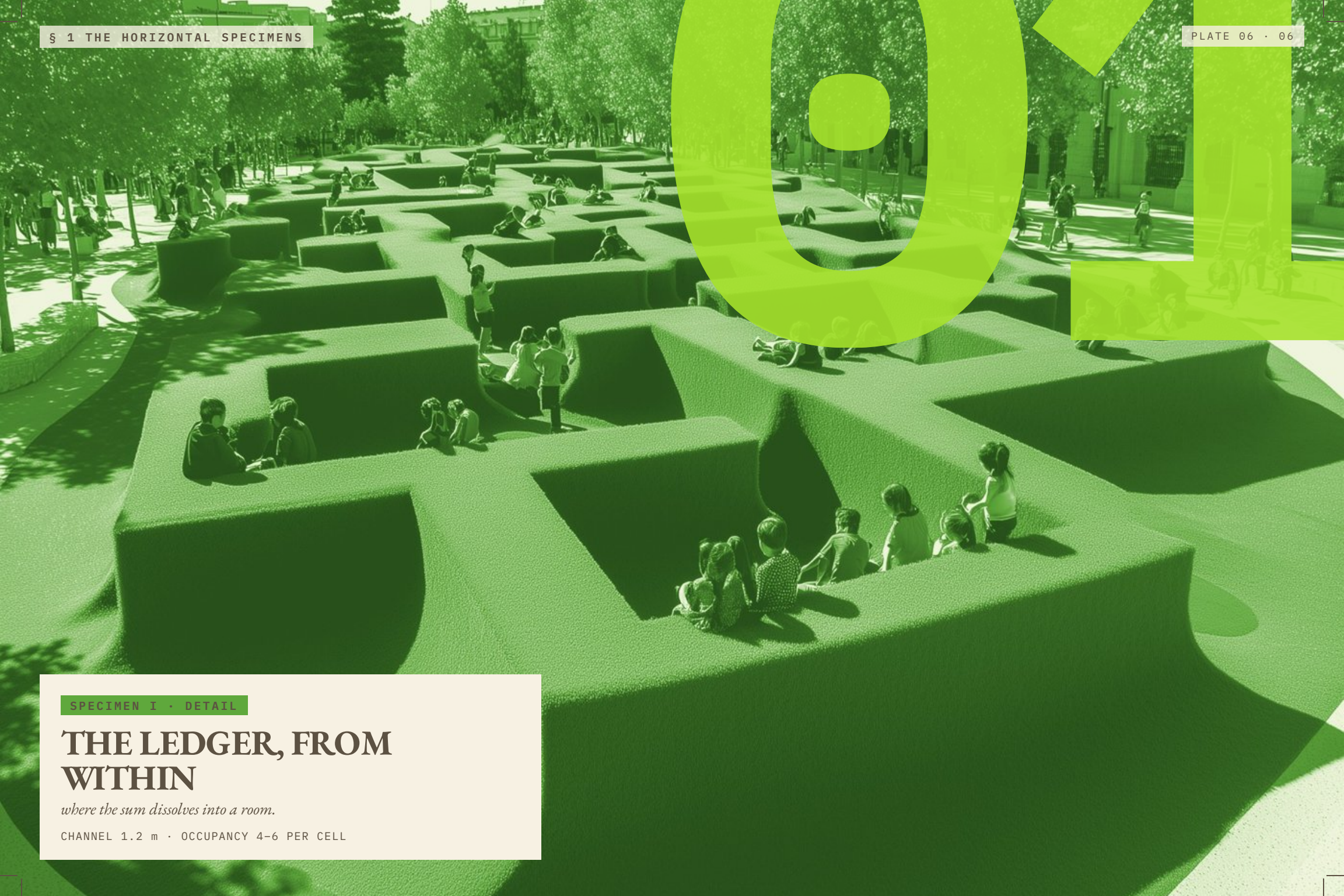
THE LEDGER

the maze in the shape of money, unlearning money.

A hedge-maze drawn as the sign for currency, then hollowed until the sign cannot be read from inside it. Visitors sit in the ledger and forget the sum. Stood upright, the money-glyph becomes the tower's loggia — **memory against money**, at three hundred metres.

PLAN	Ø 42.0 m outer plinth
WALL	h 1.90 m hedge
BECOMES	Tower I — The Interlocutors
TALKS TO	III · VI

> *We can live without architecture.*
>
> — ADOLFO NATALINI · SUPERSTUDIO, 1971



SPECIMEN I · DETAIL

THE LEDGER, FROM WITHIN

where the sum dissolves into a room.

CHANNEL 1.2 m · OCCUPANCY 4–6 PER CELL

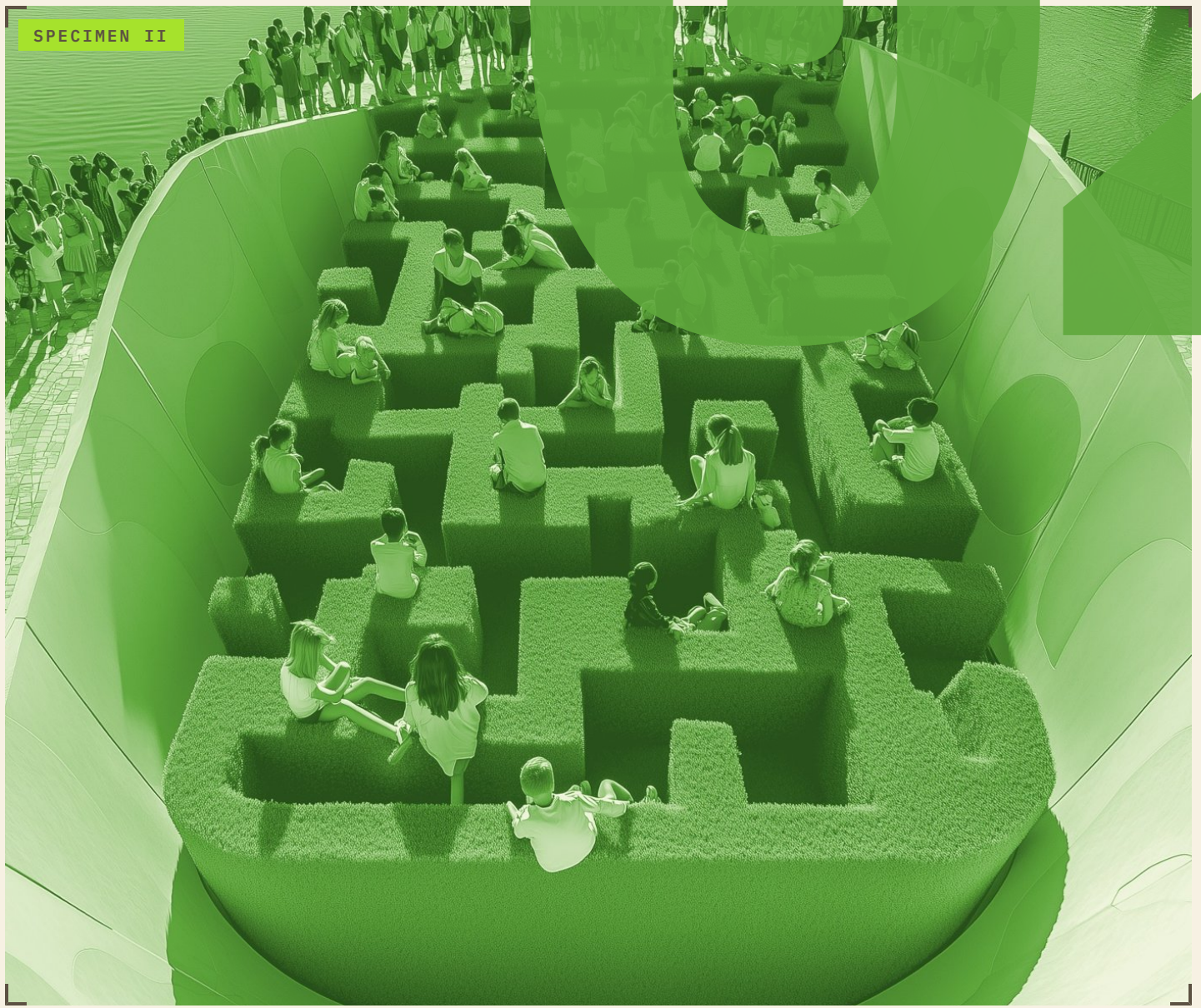
§ 1 THE HORIZONTAL SPECIMENS

THE BASIN

a maze held in a painted bowl of blush and gold.

The hedge is set into a shallow dished plinth washed pink and yellow — a garden that cups its occupants. From the rim, spectators watch the maze the way one watches a tide-pool. Risen, the bowl becomes the faceted podium of a tower whose base still remembers being held.

PLAN	oval 44 × 28 m
DISH	−0.9 m sunk
BECOMES	podium of Tower IV
TALKS TO	I · V



SPECIMEN II · DETAIL

THE BASIN, FROM THE RIM

the crowd is part of the plan.

RIM SEATING 180 · BLUSH #F2B7C5 · GOLD WASH

§ 1 THE HORIZONTAL SPECIMENS

THE OPEN LUNG

a garden that is mostly its own openings.

The Public Lung, laid flat: a green mass perforated by rooms shaped like breath. Its plan refuses the right angle, after Archizoom's endless soft interior. Stood upright, the alveoli become the deep planted terraces of a tower that exhales into the park.

PLAN	free 46 × 30 m
ALVEOLUS	Ø 2.4 m void
BECOMES	Tower II — The Cleft
TALKS TO	I · IV

> *Everything is architecture.*
>
> — HANS HOLLEIN, 1968

05

SPECIMEN III · DETAIL

THE OPEN LUNG, IN PLAN

no corner, no black, only breath.

ALVEOLAR VOIDS × 14 · SUNK SEATING POCKETS

§ 1 THE HORIZONTAL SPECIMENS

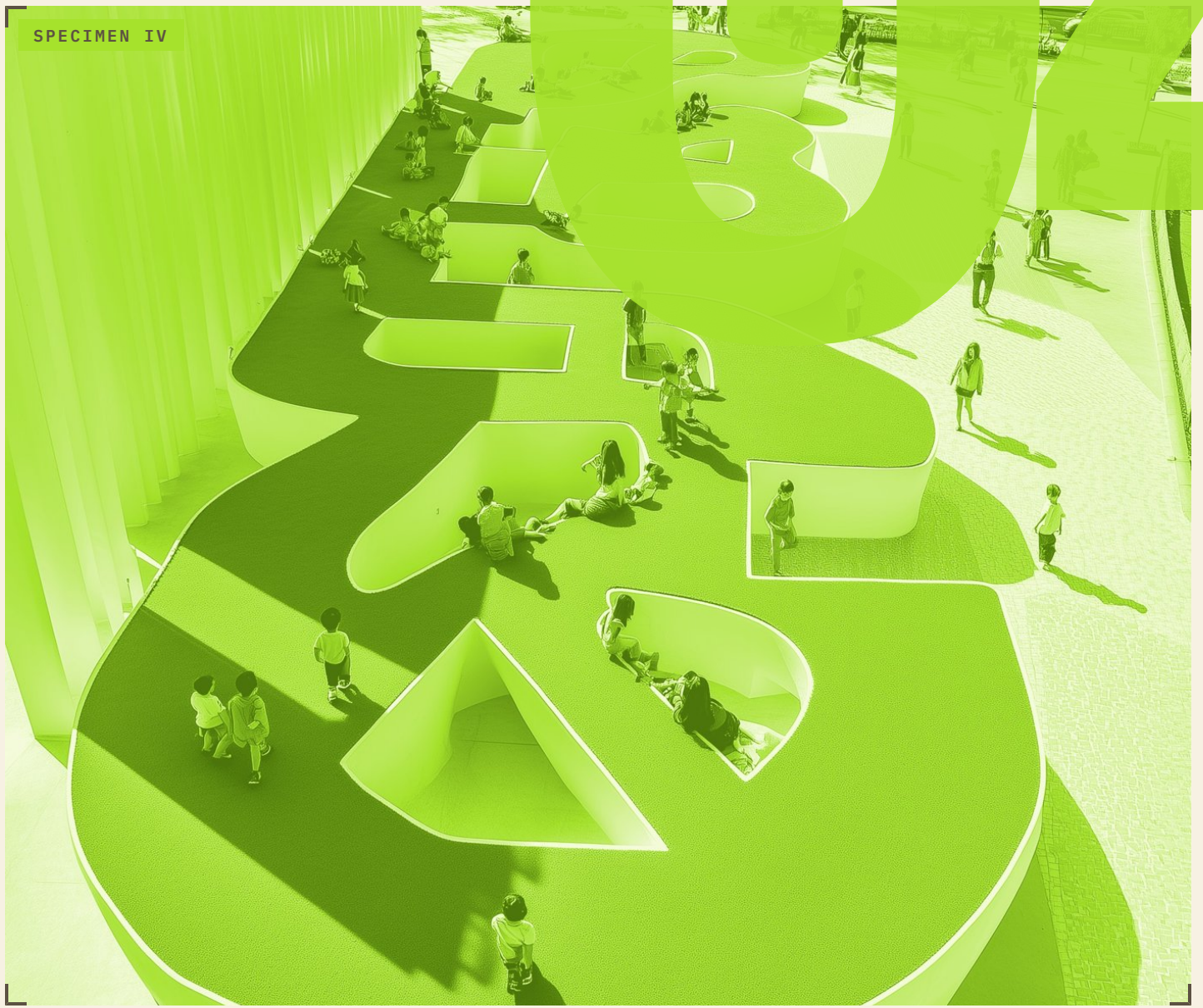
THE GLYPH CARPET

a sentence of hedge you can lie down inside.

A long amoeboid carpet whose channels read almost as letters — a line of green type after Solomon's supergraphics, but grown. It is the flattest of the specimens, nearly all surface. Risen, it becomes the thinnest tower: a signboard that happens to be inhabited.

PLAN	54 × 22 m ribbon
CARPET	+0.4 m
BECOMES	the sign-tower
TALKS TO	II · VII

> *...and I ended up with supergraphics.*
>
> — BARBARA STAUFFACHER SOLOMON, 1967



§ 1 THE HORIZONTAL SPECIMENS

THE POCKET FIELD

a body of hedge pocketed with rooms of shade.

A pear-shaped mass set with dark rectangular pockets — sunk rooms scattered like windows in a plan that has not yet decided to be a facade. Each pocket is a held conversation. Standing, the field becomes a tower whose every window was first a place to sit.

PLAN	pear 38 × 30 m
POCKET	2.2 × 1.4 m
BECOMES	windows of Tower III
TALKS TO	II · VIII

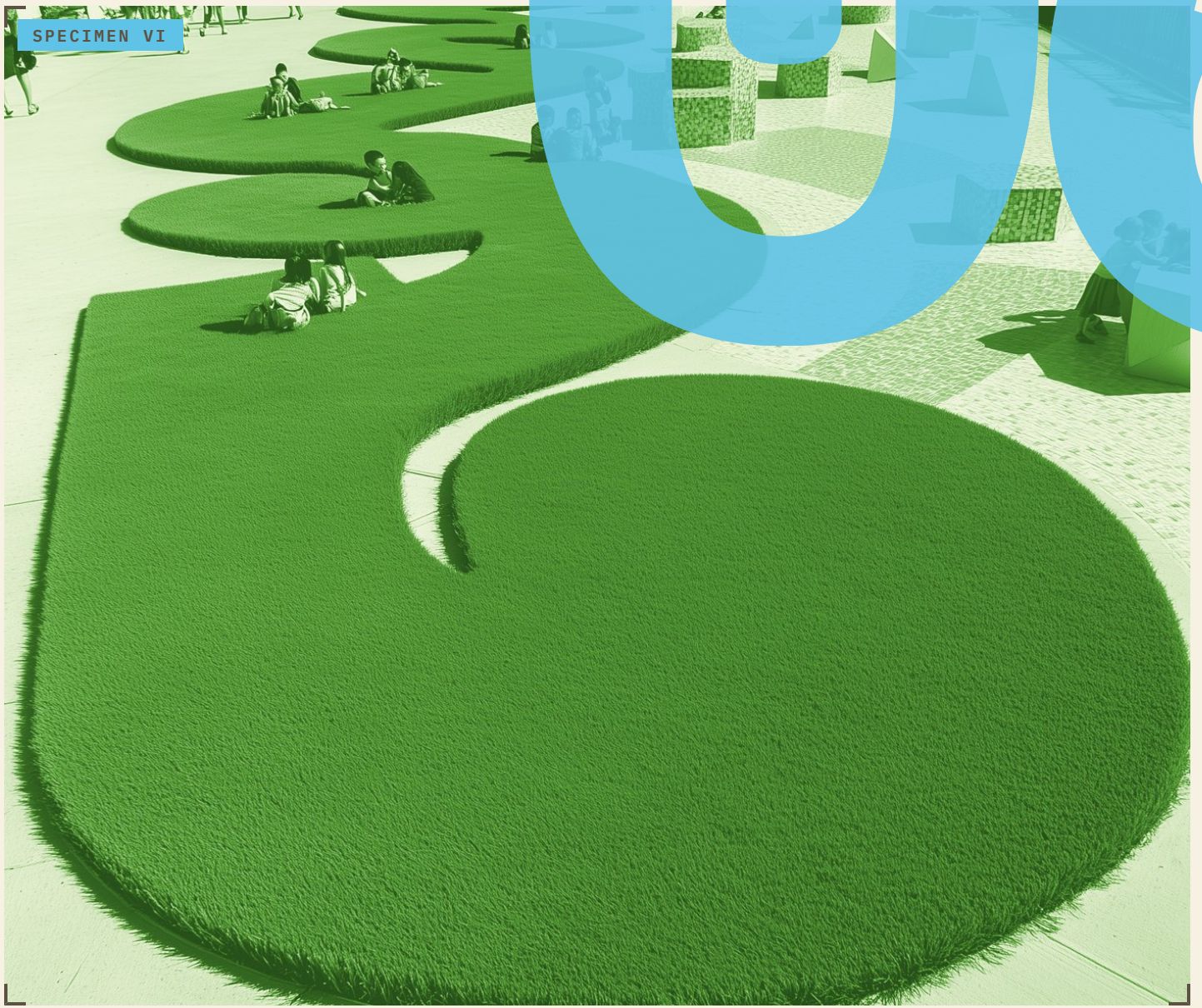
§ 1 THE HORIZONTAL SPECIMENS

THE SIEVE

three green discs, pierced for light.

Three circular hedges perforated by a field of round holes — a Venturi decorated shed read as botany. Each perforation stands up into a porthole; the tower it makes is a sieve for light. **Less is a bore**, so the plan is nothing but ornament that works.

PLAN	3 × Ø 12 m discs
HOLE	Ø 0.8 m
BECOMES	portholes of Tower IV
TALKS TO	I · VIII



> *Less is a bore.*
> — ROBERT VENTURI

§ 1 THE HORIZONTAL SPECIMENS

THE CAPILLARY

a single branching vessel of hedge, roofed in bamboo.

One branching line of topiary threads the plaza beneath a lattice of bamboo — a plan that is almost a diagram of its own circulation. Standing, it becomes the service spine and green stair of a slab: the one line that carries everyone up.

PLAN	branch span 40 m
VESSEL	w 0.4 m
CANOPY	bamboo lattice
TALKS TO	IV · VIII

§ 1 THE HORIZONTAL SPECIMENS

THE LATTICE

a woven field of hedge under a grove of poles.

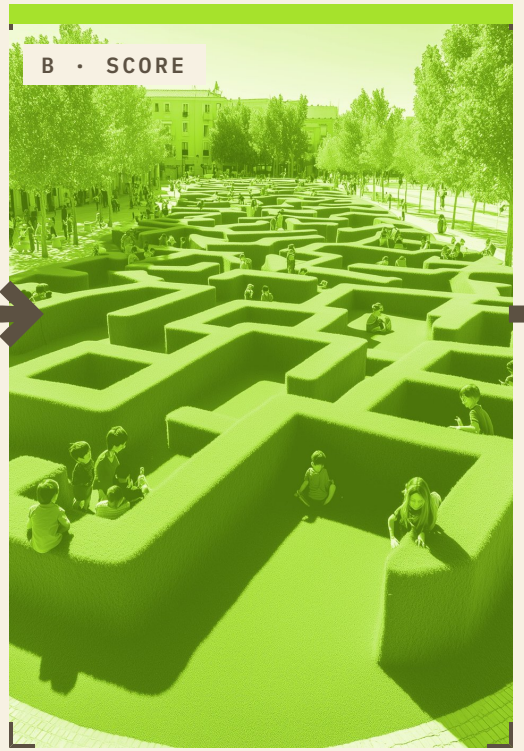
The densest specimen: a swiss-cheese lattice of green woven so tightly the ground becomes a single perforated tissue, canopied by a bamboo grove. It is the plan closest to a facade already. Risen, it needs almost no translation — the lattice simply turns to face the sky.

PLAN	woven 44 × 26 m
CELL	Ø 0.9 m
CANOPY	pole grove
TALKS TO	V · VI

Four moments of a garden becoming a tower.

The maze-carpet is read as a fold-pattern, hinged at the plinth, extruded onto pilotis, and crowned with its own hedge. No material is added — the plan is only *lifted.*

The garden at rest: an occupied hedge-maze on its tiled plinth.



The plan is read as a fold-pattern; channels mark the future facade.

The plinth lifts onto pilotis; the rooms rise as loggia.

The maze lands on top as a living crown. The specimen stands.

H =

We can live without architecture.

— ADOLFO NATALINI · SUPERSTUDIO, 1971

TOWER I

H 300 m

FOOTPRINT 2 × 28 m

§ 3 THE VERTICAL SPECIMENS

THE TWIN INTERLOCUTORS

two towers that exist only as a pair.

Specimen I, risen. The pilotis are the old tiled ring; the deep loggia is the money-glyph maze turned to fenestration; the crown is the hedge itself, still growing. Between the two heads runs a fan of stays — not structure but **speech**, the wire by which each tells the other where to migrate next.

HEIGHT	300 m · 22 storeys
CROWN	living hedge, 46 m
PILOTIS	4 × Ø 3.2 m
ORIGIN	Specimen I · The Ledger

> *…objects that speak with human voices.*
>
> — K. MICHAEL HAYS, ON HEJDUK

TOWER II

THE CLEFT SLABS

two slabs split by a valley of hedge.

H 285 m · PAIRED SLABS 2 × (36 × 18 m) · ORIGIN: THE OPEN LUNG

The tower as an argued green datascape.

— MVRDV

§ 3 THE VERTICAL SPECIMENS

THE CROWNED PAIR

two green heads lifted above the park.

Specimen V, risen over the tree-line: a pair of pale shafts each carrying a solid block of topiary, their pocketed windows the old sunk rooms of the field. From the park they read as two hills that learned to stand — planted terraces stepping down toward the crowd below.

HEIGHT	292 m
CROWN	planted block 40 m
WINDOWS	from Pocket Field
ORIGIN	Specimen V

§ 3 THE VERTICAL SPECIMENS

THE GOLDEN RELIQUARY

a stacked shrine that keeps a hedge in a gold box.

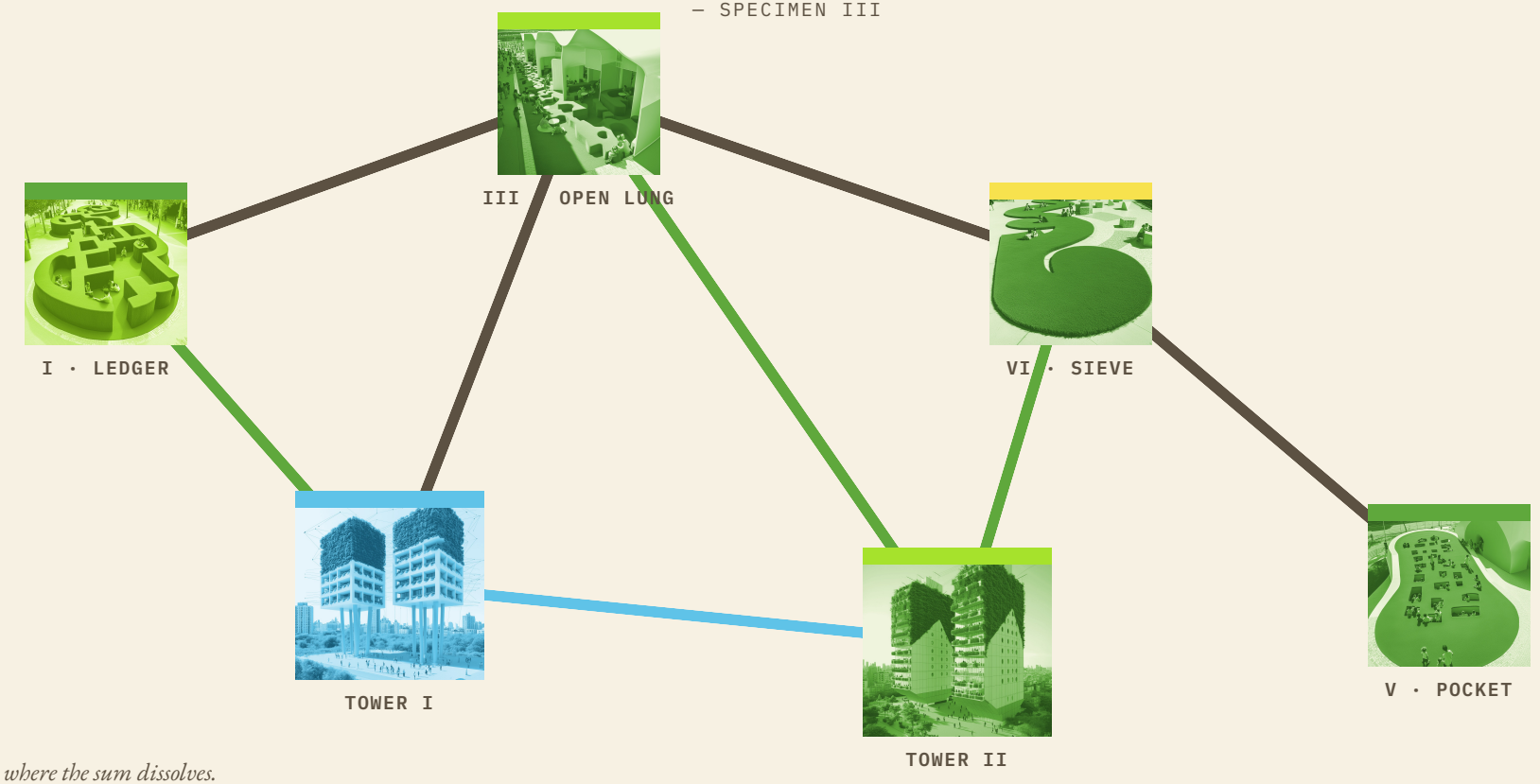
Specimen II and VI, risen and stacked: slabs of loggia interleaved with golden bands, capped by a hedge held in a burnished reliquary. The Basin's gold wash has climbed the whole height. It is the most ceremonial of the towers — a topiary kept like a relic, offered to the skyline.

HEIGHT	305 m
BANDS	gilt terraces × 6
CROWN	reliquary block
ORIGIN	II · VI

> *Everything is architecture.*
>
> — HANS HOLLEIN, 1968

The specimens migrate *because they are talking.* Each antenna-stay is a sentence; below is one afternoon of the island's topiary gossip — who leans toward whom, and why they move.

> *Bring your voids to mine; two lungs breathe farther than one.*
>
> — SPECIMEN III



> *I am the shape of money — stand where the sum dissolves.*
>
> — SPECIMEN I · THE LEDGER

— thick line: conversation — green arrow: the migration it provokes

AFTER ARCHIGRAM — pods "connecting with others to create one big hub"; AFTER HEJDUK — characters that address us directly.

One day on the island, mapped as speech.

The specimens are plotted at their speculative sites along a single supergraphic island and joined by two kinds of bar: **bister** for conversation, **green arrow** for the migration it provokes. The whole of Manhattan is flattened to one bright field — the neutral surface across which the topiaries walk and talk.

AFTER SUPERSTUDIO — the single continuous surface over the island; the grid abolished into colour.

A · RESERVOIR

B · TIMES SQ

E · OVERSTORY

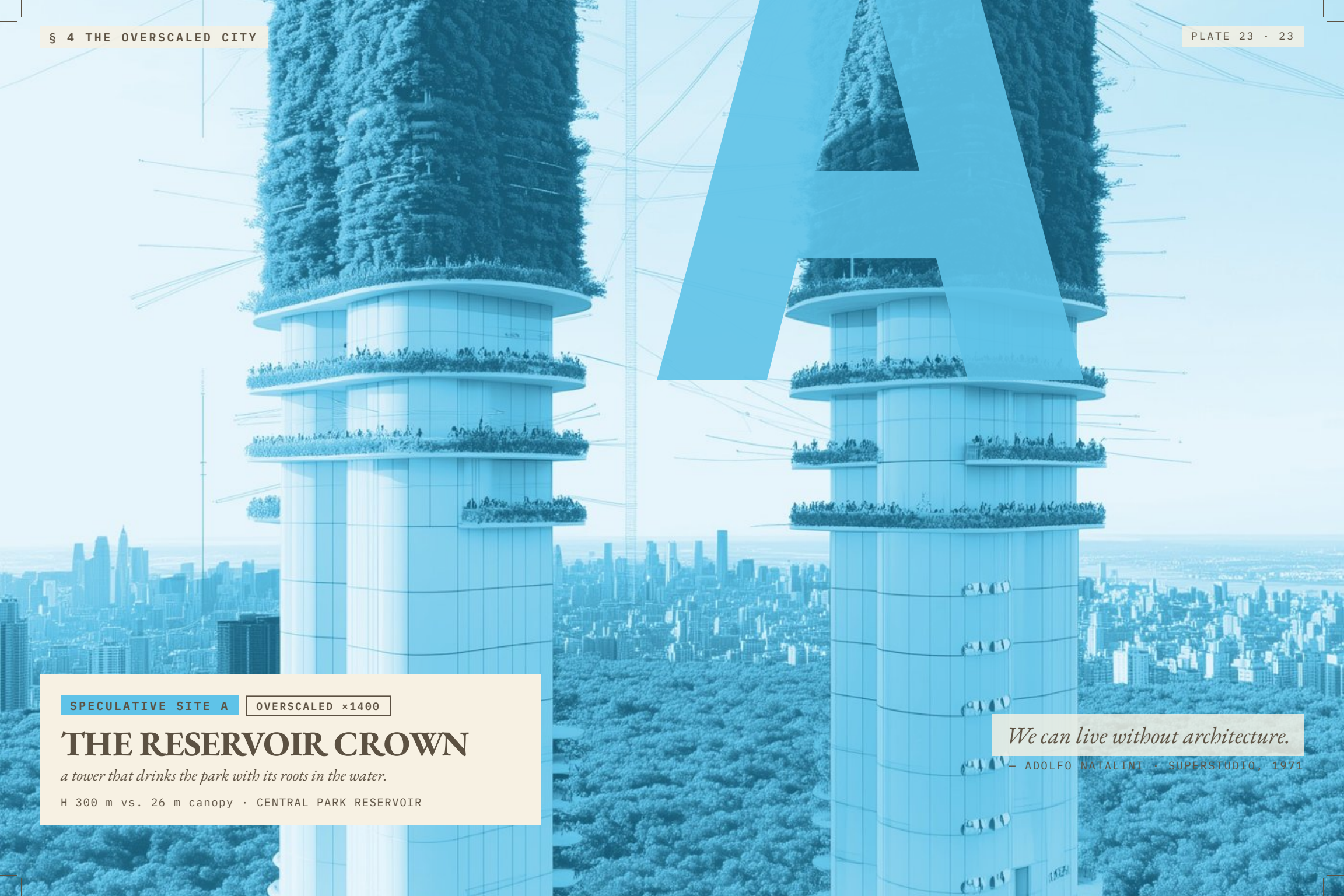
C · BATTERY

N

LEGEND

- CONVERSATION
- MIGRATION VECTOR
- THE ISLAND, FLATTENED
- SPECIMEN AT SITE

SCHEMATIC — the island is drawn as a supergraphic field, not a survey.



SPECULATIVE SITE A

OVERSCALED ×1400

THE RESERVOIR CROWN

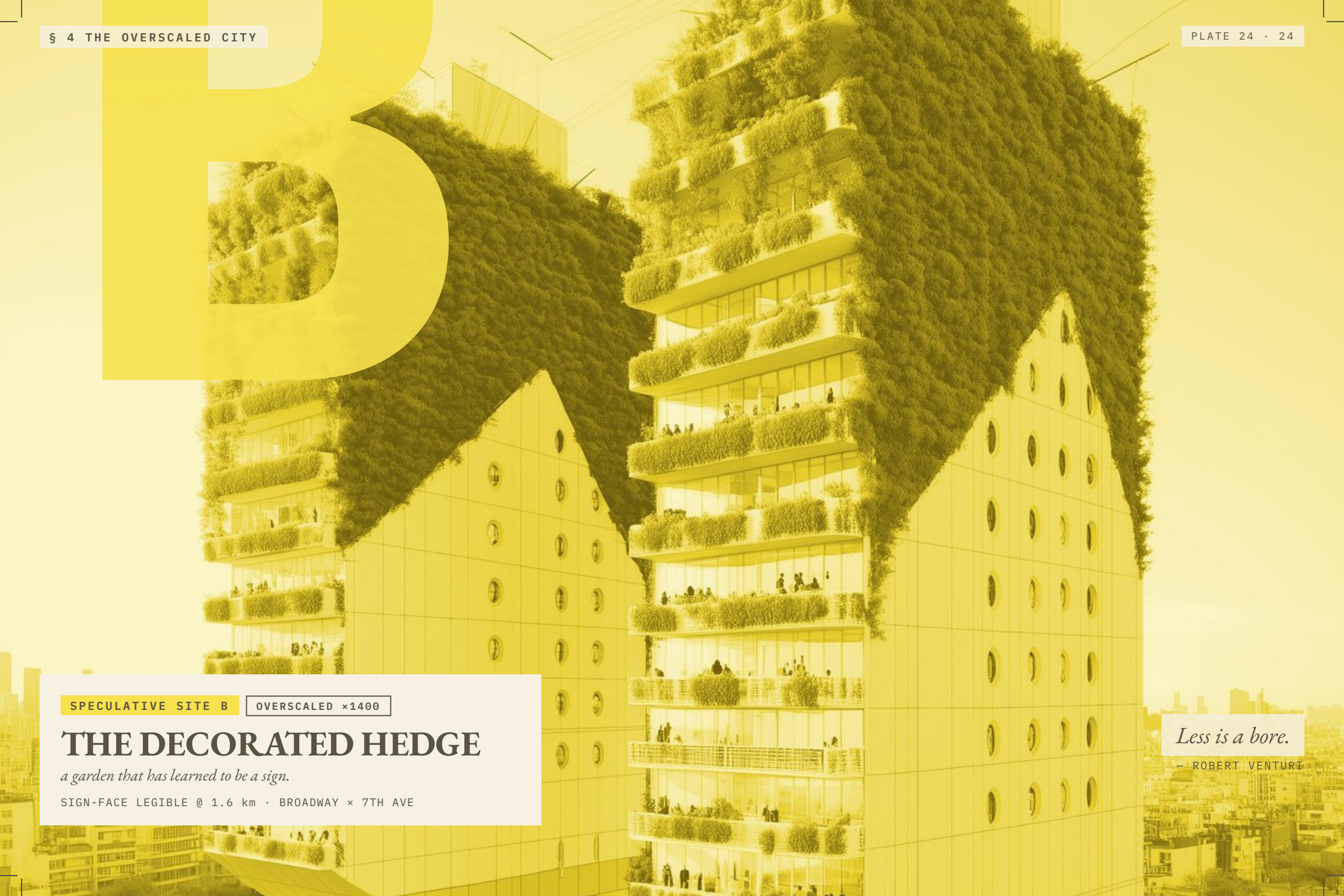
a tower that drinks the park with its roots in the water.

H 300 m vs. 26 m canopy · CENTRAL PARK RESERVOIR

We can live without architecture.

— ADOLFO NATALINI · SUPERSTUDIO, 1971

B



SPECULATIVE SITE B

OVERSCALED ×1400

THE DECORATED HEDGE

a garden that has learned to be a sign.

SIGN-FACE LEGIBLE @ 1.6 km · BROADWAY × 7TH AVE

Less is a bore.

— ROBERT VENTURI

SPECULATIVE SITE C

OVERSCALED ×1400

THE WADING SPECIMEN

a walking city, mid-stride, in the Upper Bay.

WADE-DRAFT 12 m · STRIDE 40 m · NO FIXED ADDRESS

Cities: Moving.

— ARCHIGRAM · RON HERRON, 1964

SPECULATIVE SITE D

OVERSCALED ×1400

THE INTERLOCUTORS AT THE RIVER

two towers speaking across a bridge that answers.

H 300 m vs. 84 m bridge towers · EAST RIVER

...objects that speak with human voices.

— K. MICHAEL HAYS, ON HEJDUK

SPECULATIVE SITE E

OVERSCALED ×1400

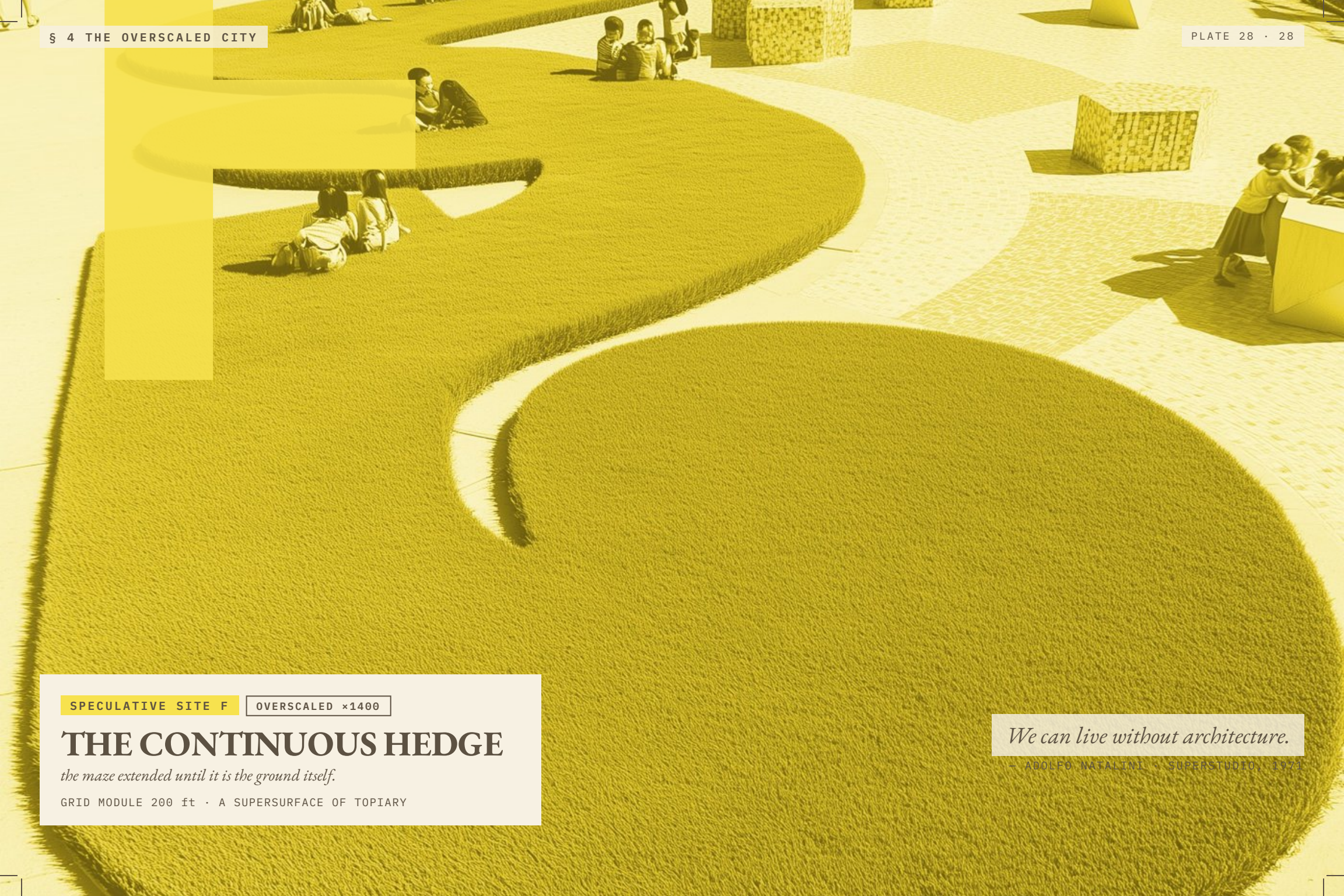
THE OVERSTORY

a hedge held two hundred metres above its own park.

CANOPY +250 m · THE GOLDEN RELIQUARY, SITED

Everything is architecture.

— HANS HOLLEIN, 1968



SPECULATIVE SITE F

OVERSCALED ×1400

THE CONTINUOUS HEDGE

the maze extended until it is the ground itself.

GRID MODULE 200 ft · A SUPERSURFACE OF TOPIARY

We can live without architecture.

— ADOLFO NATALINI · SUPERSTUDIO, 1971

THE WALKING TOPIARIES *of* MANNAHATTA

A supergraphic atlas of gigantic topiary gardens that fold upright into supertall topiary towers, migrating across Manhattan because they are in conversation with one another. Eight horizontal specimens, four risen towers, six overscaled sitings.

METHOD. All seventeen source frames were rendered as smooth three-stop duotones — no black, no posterisation, no tracing or outline overlays — then set as full-bleed and mounted plates after Barbara Stauffacher Solomon's Sea Ranch supergraphics: gigantic cropped numerals, hard-edged colour, dimensioned notation kept in the margins. Landscape 12 × 8 in. Type: EB Garamond & IBM Plex Mono.

LINEAGE. Stauffacher Solomon · Superstudio · Archizoom · Archigram (Herron) · Hollein · Hejduk · Venturi & Scott Brown · MVRDV.

THE EPIGRAPHS

"...and I ended up with supergraphics." — Stauffacher Solomon, 1967

"We can live without architecture." — Natalini · Superstudio, 1971

"Everything is architecture." — Hollein, 1968

"Cities: Moving." — Archigram · Herron, 1964

"Less is a bore." — Venturi

"...objects that speak with human voices." — Hays, on Hejduk

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"A garden is a plan of a tower lying down to rest."